

特區十年

方蘇繪畫

HKSAR 10 Years On

Paintings by Fong So

ERRATA 更正

My Catalogue Notes

1. Para. 5: "…12 heavenly stems and 10 earthly branches…" should be "…10 heavenly stems and 12 earthly branches…"
2. Para. 8: "In 2003, Tung Chee Hwa…" should read "In 2002…". "…However, he ended…in less than two years…"should read "…in less than three years…"
3. Para. 9: The name "Ching Cheung" should be "Ching Cheong".
4. Para. 10: "…during the eight years from 1997 to 2003" should read "…from 1997 to 2005".
5. Para. 19: "…until our hair turns write" should read "…until our hair turns white."

Plate 6: The caption "…from 1997 to 2003" should read "…from 1997 to 2005".

Plate 20: "In two panels" should be "In three panels".

《札記一束》第九段:「到了 2003 年，董建華……」應爲「到了 2002 年……」;「……連任不到兩年」應爲「不到三年」。

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HKSAR 10 Years On

Paintings by Fong So

My pleasure to donate this publication to the Hong Kong collection of the Robarts Library

Fong So 2025

楊方創作室
Fong & Yeung Studio

封面

圖騰與吉祥物（圖版 14）（局部）

cover

The Totem and the Mascot (no.14) (detail)

封底

八年活劇（圖版 6）（局部）

backcover

An Eight-year Melodrama (no.6) (detail)

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photographs

Jo Mok Wai-fun (colour plates nos.1-14 and no.30)

鳴謝

首先，我應感謝陸恭惠和思匯政策研究所主辦這個展覽。陸恭惠還為展覽寫了前言。

承蒙香港外國記者會提供展場，使這本畫冊的部分作品得以在香港回歸十周年期間展出。

這個展覽能夠舉行，有賴很多朋友的支持和協助，其中幾位特別應予致謝：洪清田為這本畫冊寫了一篇專文；柏蔚元教授的書稿給我提供靈感製作了一組木刻版畫；莫慧芬為我近期的畫作攝影；李澤敏協助畫冊部分文字的翻譯工作：畢浩明及七一電台答允讓我刊用購藏作品的圖像。

我最應該感謝的人是楊慧敏（黑楊）——楊方創作室的合夥人。我非常感激她在我所有的創作和展覽計劃中給我多方面的鼓勵和慷慨的支持。

方蘇

Acknowledgements

My thanks, first and foremost, are to Christine Loh and Civic Exchange for hosting this exhibition and contributing a foreword.

My thanks also go to the Foreign Correspondents' Club, Hong Kong for making available a venue to display my paintings around the time of Hong Kong's handover anniversary.

The realization of this exhibition is impossible without the help and support of many friends. In particular, I would like to thank Hung Ching-tin who wrote an essay for my new series of paintings, Professor William Barron who provided the inspiration for a set of woodcuts, Jo Mok Wai-fun who took photographs of my recent works, Li Chak-man who helped with the translation of this catalogue, But Ho-ming and Radio 71 for granting me permission to use the image of an acquired painting.

I am particularly indebted to Hark Yeung Wai-man, my partner of the Fong & Yeung Studio, for her encouragement and generous support of my painting projects and exhibitions. I am immensely grateful to her.

Fong So

Foreword

If you have ever looked into the eyes of animals, you know they know too. If you look at the eye of an animal in a painting, whose insight are you really looking at? It is the artist's feelings. I am sure the buffalo in Fong So's painting is telling us something the artist wants us to know. To know what he wants to say to us, we need to look at the whole collection of this exhibition.

Fong was a writer. He was in fact a journalist of distinction. Good reporters look and hear, then distil and write. With a good editor, readers get a good sense of not only the facts of what happened but also an atmospheric intake of the circumstances and context the reporter wants to share with his readers.

The first painting in this exhibition is a message from the artist who sets out to tell us with reportage skill through his new paintings what he thinks of Hong Kong's politics since 1997.

What moved Fong most were social issues and public protests. He showcases the elderly and the young, the disabled and the disadvantaged. He shows them with grievances. Horses may still be racing and there is wealth to be made in the city of Hong Kong, but Fong wants to remind us there are many injustices. A pink pig is caged. Fat and constrained? Hong Kong's very own White Dolphin is endangered. The cartoon-like happy dolphin is framed against a menacing dragon. There is an environmental message here. China's rapid industrialisation is putting the nation's ecology in danger. How ironic. The White Dolphin, a frequent mascot for all that is cute, lovable and special, is about to be clawed by an overwhelming force.

The constrained theme continues. Hong Kong's first Chief Executive, Tung Chee Hwa, had a miserable time as a political leader. The second Chief Executive, Donald Tsang, is shown in this exhibition to be caged like a bird. Fong's paintings have an ominous feeling to them - there is a greater enveloping force. The dragon is in the background. You just know it. Hong Kong still commemorates 4 June. Fong does not forget a fellow journalist in trouble with the mainland authorities.

A final message of the exhibition is the artist as a runner. His journey so far has taken its toll. But, he knows he has to keep fit and keep going. On on Fong So.

Christine Loh
Chief Executive Officer
Civic Exchange
Hong Kong's independent think-tank

前 言

假如你曾經和動物交換眼神，你會知道牠們其實也有感悟。假如你見到的是畫中動物的眼神，你察覺到的究竟是誰的感悟呢？那是畫家的感悟！我肯定方蘇畫中的水牛正在表達一些他希望我們知道的東西。要知道方蘇究竟想告訴我們什麼，一定要細看這個畫展的全部作品。

方蘇本來是從事寫作的，他其實是一位傑出的新聞工作者。好記者細心觀察和聆聽，然後過濾和記錄；加上好的編輯，讀者不單掌握發生了的具體事件，還能感染到記者希望讀者瞭解的背景和氛圍。

這次畫展第一件作品傳達的訊息，就是畫家以其新聞技巧，透過他的畫作，表達他對1997年之後香港政治變遷的感悟。

社會事件和公眾抗爭最能觸動方蘇。他曾描繪老幼殘弱等社群，流露出悲天憫人之情。香港也許仍然馬照跑，仍然被視作發財福地；但方蘇卻希望提醒人們不公不義仍然充斥。籠中粉紅的豬是否肥胖受困？香港特有的中華白海豚已經瀕危！那頭卡通造型的海豚看來很快樂，但卻被規限在充滿威嚇性的巨龍面前。畫中帶有環境的警號：中國急速的工業化正將生態推向險境。多麼諷刺！中華白海豚經常被用作吉祥物，樣子機靈、可愛、獨特，原來正陷入勢不可擋的巨爪中。

羈困的主題繼續下去：香港第一位行政長官董建華從政的日子可說凄慘；他的繼任人曾蔭權在畫中則是籠中鳥。方蘇對他們有一種不祥的預感 —— 因為一股更龐大的勢力始終籠罩着。那條龍就在背後，你肯定覺察得到。香港仍然可以紀念六四事件。方蘇也不會忘記一位新聞行家仍在內地身陷囹圄。

這個系列最後展現他本人等待開跑的姿態。他為自己選擇的道路付出了代價，但他深明自己要不斷自強和挺進。方蘇，繼續向前！

陸恭惠
思匯政策研究所行政總裁

（李澤敏譯）

香港人文城市的泥土氣息

洪清田

人凝視現象。 A gaze on the messy phenomenon.

文天祥說：「天地有正氣，集然賦流形。」俯仰天地，凝視古今，他看到浩然正氣賦流形，下則為河岳，上則為日星，於人則為太史簡和董狐筆。

方蘇將來是什麼，我不知道。吳冠中說那是幾百年歷史的考驗和裁決。

我只直覺感到，方蘇今天是在凝視香港世界，為香港的人群風物造像，為現實現象imaging，由心立意，由意生形。

由《七十年代》到《九十年代》月刊，大概二十年吧，他用文字撐住，俯仰香港、中國和世界，建構一段段、一篇篇、一叠叠、一梱梱、一堆堆「心、意、形」。

《九十年代》撐過九七過渡，似乎能自我感覺勝利了，他放下文字，重拾中學時的彩筆，跑去墨西哥「蹲點」，追尋墨西哥二十世紀初幾個壁畫大師的足跡，感受那左翼進步藝術力量退溫後的「剩餘藝術」，回來描繪香港和人生。

在香港大學美術博物館和中央圖書館的兩次展覽，他展出很多幅平民百姓的個人人像和日常生活。這次「特區十年」的系列，他較多集體群像，但都是社會、政治和人文關懷，充滿香港的泥土氣息，直通香港一百五十年的文化意識、知識和意義、精神和靈魂。

方蘇畫中是香港之謂香港的東西，是香港最豐富並且是香港、中國以至世界文化、藝術和思想界最欠缺的東西。這次展出，似乎更鮮明突出這一旨趣。

他交出自己，給自己選擇了一條與眾不同的崎嶇路，超長途。

文天祥說「天地正氣」為河岳、日星、太史簡和董狐筆「賦流形」，而方蘇則汲汲於為香港現實現象「賦流形」。

方蘇將來是什麼，我不知道。我只深深感念方蘇幾十年來，由文字到「非文字」的「心、意、形」，也感同身受。

× × × × ×

人和現象之間，無數人賦予流形，或用文字，或用非文字。凝視天地、河岳、日星。他們成家成派，各師各法。各家各派都有嚴謹體系，自成邏輯和規律，自成一個世界，一如一切學科和專科專業，是幾代人的傳承、累積和轉化。

個人從生活出發，不先入各家各派，孤身逕自直探現實現象，可能賦流形予現象，自創一格、一家、一派，終成大器；但絕大多數是粗糙拙劣，眼高手低，結果沙石難分。

賦流形予現象，自創一格、一家、一派，是兒時的想法。成長就是不斷放棄這些想法。

偏偏方蘇和我幾十年不放棄，總要把流形賦予現象。他重拾彩筆，以holistic的筆觸和色彩描繪香港。我重拾兒時念頭，以上下千百年的宏觀歷史、社會和文化凝視香港，凝視中國和世界。

我們都在找尋自己的語言，以自己的語言表達自己凝視的「流形」。有一天，我突然發覺我的語言有一大堆高精尖名詞，概念上綱上線，一如「文革語言」。香港二三十年來，似只有我仍（不自覺）堅持這種「文革遺風」，難怪和港人格格不入。

× × × × ×

一百五十年的香港社會和文化，可以分三層面：(1)基層的工商百業、普及消費文化和娛樂文化；（2）中層的專科專業、行政和管理；（3）通往古今中外天外天的文化意識、知識和意義、精

神和靈魂。

第一、二層面，中國社會和文化鄙夷和防範；香港社會和文化卻重點鼓勵和促進，自由空間和成效都大，但主要在正統傳承和學習，不在自學創新。自學創新有無限自由和資源，但欠進取和成效。第三層面的通往古今中外天外天的文化意識、知識和意義、精神和靈魂，中國社會和文化源遠流長，單向正統傳承一元獨尊高精尖。香港社會和文化有無限自由和資源，但正統傳承和自學創新都欠進取和成效。

香港可以通往古今中外天外天。香港、中國和世界從香港發現中國的現代史，發現中西文化衝突、交流和融合的歷史。這層面，是方蘇的藝術和人生的安頓處。

方蘇的「寫實主義語言」，一如我的「文革語言」，幾十年來的香港都不多見。

方蘇和我以不同方式凝視現象，不自量力，為現象「賦流形」，寫香港山海經和香港創世紀。這是一條自討的人生路。

於我而言，這條路走了四五十年。似是注定，不能（不懂也不會）走別的路。不能自已，也只能如此。慢慢，我真的從中得到樂趣。近來，我每次把一梱梱的文章傳給朋友時，總加上一句: I enjoy so much writing them.

不知方蘇怎樣？

(洪清田博士：「香港學」建構者)

A Gaze on Hong Kong's Messy Phenomenon

Hung Ching Tin

Hong Kong is unique, so is Fong So. He is unique in his style and the subject matters he paints.

Hong Kong is an enclave where China meets West in a multi-cultural setting. Under the longest, totally integrated British rule, it spawned a quasi-modern society and culture of its own that sets it apart from China within China.

Hong Kong society and culture is characterized by a mundane can-do spirit and materialistic drive that have propelled it to world-class success in commerce and industry, also to excel in managerial and professional services. On these accounts, Hong Kong converges with the Western world and links up the East and West. Hong Kong is a phenomenon seldom found in the world.

What Hong Kong lacks is an identity with a touch of humanistic soul that would put Hong Kong on the map of human history. A dream to gaze into the heart of the phenomenon and the ultimacy of matter is too uncharacteristic of Hong Kong people.

In this humanistic desert, Fong So is a special species.

By virtue of his choice of objects of socio-political concerns and realistic style, Fong So may be the only painter attempting a gaze on, and engaging in the imaging of the messy phenomenon unique of Hong Kong.

As an editor of a current affairs magazine and now as a painter, he has dedicated his life to portraying what makes Hong Kong what it is.

(Dr. Hung Ching Tin is an architect of Hongkongology)

簡 歷 Biography

1951	生於廣州	Born in Guangzhou
1962	移居香港	Moved to Hong Kong
1963-69	跟隨嶺南派畫家趙少昂教授學畫	Studied Chinese painting with Professor Chao Shao-ang, master of the Lingnan School
1970-74	就讀於香港中文大學	Studied at the Chinese University of Hong Kong
1974-78	任職教師，兼為一本中學教師刊物擔任編輯	Schoolteacher and a co-editor of a magazine for secondary schoolteachers
1979-80	在圖書公司負責出版及經銷	Worked in a pubiishing and book selling company
1981-98	擔任時事刊物《九十年代》月刊（原名七十年代）編輯（1981年），1982年至98年為執行編輯	Editor (1981) and later Managing Editor (1982-98) of *The Nineties Monthly (The Seventies* before 1984), a current affairs magazine
1985-96	香港記者協會執行委員會委員（其中數屆當選為副主席）	Executive committee member of the Hong Kong Journalists Association (Elected as vice-chairman for several terms)
1998-	繪畫城市生活	Painting city life

展 覽 Exhibitions

2000-01	《城市生活：方蘇繪畫》香港大學美術博物館	*City Life: Paintings by Fong So* University Museum and Art Gallery, The University of Hong Kong
2001-02	《城市的靜默》（展出16位藝術家的作品）南韓光州藝術館	*Silence of the City* (an international contemporary art exhibition showing the works of 16 artists) Gwangju Art Museum, South Korea
2001-02	《香港藝術雙年展2001》香港藝術館	*Hong Kong Art Biennial Exhibition 2001* Hong Kong Museum of Art
2002	《香港風情：水墨變奏》（展出21位香港畫家的作品）英國倫敦大學東方及非洲研究學院布奈展覽廳	*Hong Kong Cityscape: Ink Painting in Transition* (an exhibition featuring the works of 21 Hong Kong artists) Brunei Hall, School of Oriental and African Studies, University of London, UK
2003	《香港風情：水墨變奏》香港藝術館	*Hong Kong Cityscape: Ink Painting in Transition* Hong Kong Museum of Art
2003	《城市生活II：香港內外》（黑楊攝影及方蘇繪畫）沙田大會堂及香港中央圖書館	*City Life II: Hong Kong and Beyond* (photographs by Hark Yeung and paintings by Fong So) Shatin Town Hall and Hong Kong Central Library
2004	《香港萬花筒》（展出6位香港畫家的作品）香港萬玉堂	*Hong Kong Kaleidoscope* (a group exhibition of 6 Hong Kong artists) Plum Blossoms (International) Limited, Hong Kong
2004	《七一》（方蘇繪畫）楊方創作室，香港	*July 1* (paintings by Fong So) Fong & Yeung Studio, Hong Kong
2004	《煉：蘇荷＋童僧》（黑楊攝影及方蘇繪畫）楊方創作室，香港	*Tempering: SoHo + Little Monks* (photographs by Hark Yeung and paintings by Fong So) Fong & Yeung Studio, Hong Kong
2004-05	《樂》（版畫）楊方創作室，香港	*Joy* (prints) Fong & Yeung Studio, Hong Kong
2005	《奇幻都會》（繪畫及裝置）楊方創作室，香港	*Magic City* (paintings and installation) Fong & Yeung Studio, Hong Kong

收 藏 Collections

香港大學美術博物館	University Museum and Art Gallery, The University of HK
香港大學	The University of Hong Kong
香港中文大學崇基學院	Chung Chi College, the Chinese University of Hong Kong
香港中文大學新亞書院	New Asia College, the Chinese University of Hong Kong
香港藝術館	Hong Kong Museum of Art
南韓光州藝術館	Gwangju Art Museum, South Korea

I Have Something to Say

(My Catalogue Notes)

Fong So

Early in May I sent this email to a couple of friends: "I have been working on a new project '10 Years After 1997' over the past two months, with a view of launching an exhibition around July 1. It will be a show totally unrelated to any official event. The project is almost complete. Some of the works are seriously exciting. For this exhibition to be realized, I need exhibition venue(s) and other support. Kindly contact me..."

The response I received was positive. As a result, I managed to have an exhibition venue confirmed in one month. Of course, I was asked why I looked for venue at such a late date, knowing that there would be a lot of official events at the time of the handover anniversary and that it would be very difficult to book any exhibition venues, in particular the public ones.

It is true that I didn't plan ahead. I started the painting project in late February, after the arrival of the Year of the Pig. I was not sure that I could finish the whole project by the end of April.

The reason why I had to work on such a project is simple: **I have something to say.**

As the core work of this project started with the arrival of the Year of the Pig, the piece showing a pig inside a cage (Plate 2) is the first one I did for the whole series. The Chinese have been using a 60-year cycle of chronology, denoted by the 12 *heavenly stems* and 10 *earthly branches*, for thousands of years. However, what the world is more familiar with about Chinese chronology is the use of 12 animals for the rotating 12-year cycle. When I worked on this piece, I thought of the pigs in George Orwell's soul-searching novel *Animal Farm*. However, in my painting, the pig is not a leader who leads the other animals in a farm. Instead, it is shut in a cage. According to the old folks, pigs were often sold in this way in the old days. The seal-print in the corner of this painting reads "staying alive".

The work that goes before the previous one shows a buffalo in water (Plate 1). 1997 was the Year of the Buffalo (or Ox). In this particular piece, the buffalo is reined. Behind it, there is a boy or a man with a broad smile, holding the fetters firmly in his hand. For Hong Kong people, water usually means wealth. By all standards, Hong Kong is quite a wealthy city. At the time of the 1997 handover, Hong Kong's GDP per capita was valued at about US$24,500, next only to Japan and Singapore in Asia, surpassed that of the UK, Canada and Australia.

The painting captioned "You..." (Plate 3) is inspired by an enlistment poster for the US army during World War I. The poster, portraying Uncle Sam pointing a figure at the viewer, runs with the words: "I Want You... " By the time the first Chief Executive of the HKSAR (Hong Kong Special Administrative Region) was about to be selected, Tung Chee Hwa began to stand out in this political horse race. And people in Hong Kong became familiar with his crew-cut hair style.

In 2003, Tung Chee Hwa was given a second term as the Chief Executive. However, he ended his second term abruptly in less than two years by resigning on health grounds. Donald Tsang, who had succeeded Anson Chan as the Chief Secretary of the Tung Administration, was selected to succeed Tung. In 2007,

Tsang campaigned to stay on for five more years. His campaign slogan was: "I will get the job done!" The image appearing in plate 4 was inspired by this campaign slogan.

The work entitled "A Link in Between" (Plate 5) is a tribute to an old friend Ching Cheung who has been in journalism far longer time than me. To me, he is a typical patriot - a very different one from those "patrioteers" who morphed into patriotism all of a sudden. The news of his detention on the Mainland two years ago and the charges against him for espionage came as a shock. As known to all his friends, he has been always willing to assist his beloved country. After the news of his detention, I read from the newspapers that he had, at the time of Tung Chee Hwa's resignation as the Chief Executive, made recommendations through his contact on the Mainland to the central government of China that Donald Tsang be appointed to succeed Tung. He was later sentenced to five years of imprisonment. It is the hope of his friends and many people in Hong Kong that he can be released as early as possible. The seal-print in the corner of this painting reads: "let's hope he can last longer".

For many viewers, the next one, "An Eight-Year Melodrama" (Plate 6), may look like some sort of comic strip. It is an "imagery summary" of the establishment of the SAR up to the stepping down of Hong Kong's first Chief Executive. I gave it such a title as real life situations are often more dramatic than stage drama. As a matter of fact, nearly all images in this work can be traced to news photos during the eight years from 1997 to 2003. In the old days, Chinese painters did not have the tradition of turning comic strips, but they had a tradition of making hand scrolls. Perhaps, this particular work can be turned into a hand scroll by connecting the four images in the lower roll to the other four in the upper roll. The difference is that the traditional hand scrolls usually run from right to left instead of left to right.

The next one (Plate 7) echoes the previous one. However, this is a much shorter story. It happened during the second Chief Executive's campaign for five more years. The bird cage in this painting is imaginary, but, for those who know the mechanism of having the Chief Executive selected by a specially selected group of people, it is not unreal.

In Hong Kong, we have fireworks at least once a year. In 1997, we had as many as five or even six as official events to celebrate the Lunar New Year, the inauguration of the bridge leading to the new airport (completed in 1998), the handover, the resumption of sovereignty, and the national day of the PRC. In contrast with the official event of the grand show of fireworks, we also have a candlelight vigil every year organized by civic groups. After the 1989 crackdown of the pro-democracy movement in Beijing, Hong Kong began its candlelight vigil each year on its anniversary. In the painting "Fireworks and Candlelight" (Plate 8), I put the two contrasting events together.

The image of "As Usual" (Plate 9) serves as a reminder of what is really meant by the guiding policy of "one country, two systems". In the early 1980s, around the time of the Sino-British talks about Hong Kong's future, word was spread by top-ranking party leaders in Beijing that Hong Kong would be allowed to have "dancing as usual; horse-racing as usual; and Hong Kong people administering Hong Kong". Later, it was formally enshrined in the Basic Law, Hong Kong's post-1997 constitution, that "the previous capitalist system and way of life shall remain unchanged for 50 years". Of course, the words "dancing" and "horse-racing" meant much more than that. By pushing such a line, it actually meant that what was considered totally unacceptable under the socialist flag, like gambling and going for women, could be tolerated in Hong

Kong. As a result, we continued to have horse-racing after 1997 under the flags of the PRC and the HKSAR.

After the handover, the economy of Hong Kong suffered several setbacks, the first one being the outbreak of the Asian financial crisis right after the handover, then the aftermath of the September 11 terrorist attack in New York in 2001, and then the outbreak of the SARS (Severe Acute Respiratory Syndrome, also known as "atypical pneumonia") epidemic in 2003. With the transition of China from a planned economy to a market oriented economy, the economic relationship between China and Hong Kong has become closer and closer. Over the years, Hong Kong has been looking more and more to the north for business opportunities. Now, tourists from the Mainland contribute the most to Hong Kong's tourism. In the painting "Two Currencies" (Plate 10), a man is portrayed with Hong Kong banknotes in one hand and the *Renminbi* in the other.

Outside Hong Kong's City Hall, there are quite a number of Hong Kong Orchid Trees (*Bauhinia blakeana*), planted because the flower is Hong Kong's floral emblem. Nearby is the site of the now demolished Star Ferry Pier. For decades, its clock tower served as a landmark of the Central harbourfront. With the government's Central Waterfront Development Scheme underway, the old ferry pier had to give way to a large reclamation project. There was a general outcry from the public urging the government to keep the ferry pier or, at least, its clock tower as a historical monument. However, this was ignored by the government. The ferry pier was demolished totally last November in spite of strong resistance from the public. The demolition work was carried out before the spring flowering time of the Bauhinia. When spring returned, the ferry pier and its clock tower had already gone. The flowers in the painting "Now What?" (Plate 11) are arranged to form a big question mark. The blue stroke is added there to link the flowers and the ferry pier. Some years ago, an environment group staged a blue ribbon protest calling for action to save our shrinking harbour.

With the title "Will They Live to See It?" (Plate 12), what remains to be explained about this piece is the bird-like logo in the top-left corner. Some years ago, the government spent millions on a logo to promote Hong Kong as "Asia's World City". The design somehow led to a variation of the official logo being used by people fighting for universal suffrage in Hong Kong. According to the Basic Law, Hong Kong is allowed to have the Chief Executive and the Legislative Council elected by universal suffrage, at the earliest this would be in 2007. The hope of having it in 2007 was denied. Now people are aiming for 2012. It is only clear that universal suffrage is promised as an "ultimate aim". Denied once, it can be delayed further. Perhaps, many of the old folks will not live to see it.

So much for the old folks. So how about the younger generation? Can we give them a better future? (Plate 13)

For plate 14, I just want to give a brief description about the totem and the mascot. The Chinese dragon is a mythical animal. Its image appeared thousands of years ago and was used as a totem to be worshipped. It subsequently became the symbol of imperial power during the feudal dynasties. The emperors were always described as "real dragons" and "sons of the heaven", ruling with the "mandate of heaven". Legends have it that dragons can breathe clouds and gather the rain. In paintings and imperial decorations, dragons were always depicted looping in aerial displays tossing giant pearls. From the Yuan Dynasty (1271-1368) on, in order to draw the difference between the imperial dragons and those used as decorations by the common folk, the imperial dragons were depicted with five-toe claws. The Chinese White Dolphin is a true resident

of Hong Kong. It began to receive attention in the late 1980s and was listed as a protected species. At present, there are about 1,000 white dolphins in the Pearl River Estuary, including Hong Kong waters. In 1997, it was officially used as the mascot for the handover. During the time of the handover, Hong Kong was overwhelmed by the decorations of dragons and white dolphins.

The last piece is a self-portrait. In fact, it is more than a self-portrait. One side of the face, with more wrinkles and grey hair, is obviously older than the other side (Plate 30). Its title "The Long Wait" refers to something we have been waiting for years, from our youth until our hair turns write. The painting was inspired by the play *Waiting for Godot* by the famous writer Samuel Beckett. In his play, the dramatic situation is simple: two men wait for the arrival of someone called Godot who, they hope, will come to save them, but Godot never comes. I hope this is not the case with our long wait for universal suffrage in Hong Kong.

Some old pieces are included in this catalogue as they go quite well with the theme *10 Years On.* "The Rain" (Plate 15) is an impression of the year 1997 as it rained for nearly one month at the time of the handover.

"The Epidemic" (Plate 16) depicts the outbreak of bird flu in late 1997 and early 1998. During that period, more than one million chickens were slaughtered and disposed of.

"The Voice to be Silenced" (Plate 17) was completed in early 2003, after the government pushed forward the legislation of the Article 23 related law. Article 23 of the Basic Law requires the HKSAR to enact laws to prohibit acts of treason, secession, sedition, and subversion against the Central People's Government. The draft bill introduced by the SAR government was generally rejected for posing a threat to freedom of expression.

"School Closed" (Plate 18) and "The Crisis" (Plate 19) have appeared in my *Hong Kong 2003* series recording what the situation was like in Hong Kong during the SARS epidemic from February to May 2003.

Plates 20 to 26 are the core works of my *July 1* series completed in 2003 and 04. They serve as a record of a historic event in Hong Kong: on 1 July 2003, the 6th anniversary of the establishment of the HKSAR, more than half a million people took to the streets in scorching heat. It was the largest public demonstration in Hong Kong since 1989, the year of the pro-democracy movement on the Mainland. The demonstrators voiced their strong opposition to the Article 23 legislation and their disappointment with the Tung Administration. The draft bill was eventually shelved.

"Untitled" (Plate 27) was painted in 1999 to answer a question: whose face can best represent Hong Kong? The painting was shown once in the Hong Kong Central Library in August 2003. During the show, some very good titles were suggested by friends, but I kept the original one.

Two woodcuts are also included in this catalogue (Plates 28 and 29). They are from the set of 15 I did for a book written by Professor William Barron. In his book, he has a piece about the July 1 march and another about the SARS epidemic in 2003.

June 2007

我有話要説

(札記一束)

方蘇

今年五月初，我給幾個朋友發了個電郵：

「在過去的兩個月裏，我畫的是一個新系列，暫名『九七後的十年』，打算在七月一日前後搞個展覽，肯定與任何官方的慶祝活動毫無關連。現在這個系列已臨近尾聲，其中有些認真刺激。要搞成這個展覽，需要展場和各位老友支持。懇請賜覆……」

朋友的答覆很有建設性。一個月後，展覽場地就初步確定了。當然，也有人問我，為什麼這麼遲才找展場，須知在回歸十周年之際，必會有一大堆官方慶祝活動，場地早已被預訂了，尤其是公家的場地，不想也罷。

沒錯，我實在未有早早計劃。我遲到二月底，直至丁亥豬年降臨，才開始動手畫這個系列。一直畫到四月底，我才稍有把握覺得可以完成。

若是問我為何要畫這個系列，答案非常簡單：**我有話要説**。



因為這個系列在進入豬年時動手，幾乎開筆的第一張就是畫籠裏豬（圖版2）。中國人幾千年來一直用天干地支紀年，六十年一個甲子。但時至今日，較為世人熟知的中國紀年方式是十二生肖的周期排列。畫這張畫時，我想到的是喬治．奧威爾的名著《動物農莊》，裏面的豬領導農莊裏的所有動物，非常威風。可是，我筆下的豬卻被困在豬籠裏，動彈不得。聽老一輩的人説，過去賣豬，經常會用豬籠。這張畫的壓角圖章刻了兩個字：活着。

真正開筆的第一張，是泡在水裏的一頭水牛（圖版1）。1997年是牛年。畫中的牛繫着韁繩，操控牠的人咧着大嘴站在後面，手裏緊緊地握着韁繩。香港人慣常以水來代表財富。無論用任何標準衡量，香港都可以説是相當富裕。在1997年回歸之際，香港的人均總產值達24,500美元，在亞洲僅次於日本和新加坡，超過了英國、加拿大和澳洲。

題為「就是你」(圖版3)的畫作，取材自第一次世界大戰時美國的一張徵兵海報。海報畫了個山姆大叔，指尖向前直指；下面一條大字，寫着「我要你……」。在點選香港特別行政區的第一任行政長官之前，董建華在這場政治競賽中很早就一馬當先，脱穎而出。從那時起，香港人漸漸對這位理平頭的特區特首有了越來越多的認識。

到了2003年，董建華獲得連任。只不過，他連任不到兩年，就以健康理由宣告引退。董特府(董領導的特區政府)原來的政務司司長是陳方安生，她請辭後換上了曾蔭權。董引退，曾獲點選更上層樓，當了特首。2007年，曾爭取再做五年，他的競選口號是：「我會做好呢份工！」這句口號

引發了不少議論，甚至成為城中笑談。圖版 4 的作品，就是由這句口號所引發。

「一筆聯繫」(圖版 5) 是因為一位老朋友出了事，有感而作。我認識程翔多年。他從事新聞工作的時間比我更長。在我來說，他是極為典型的愛國者，絕非那些忽然愛國的機會主義者可以相比。兩年前，突然傳來他在中國大陸被扣押和被指從事間諜活動的消息，認識他的朋友都大感錯愕。人們認識的程翔，一直心繫祖國，以報效國家為己任。他被扣押的消息傳出之後，我從報上看到，他在董建華引退時，曾通過他在國內的聯繫向中央作獻議，認為可以由曾蔭權補上。其後他被判入獄五年。他的朋友和不少港人都希望他能早日獲釋，回到香港。這張畫的壓角印章是：但願人長久。

下一張題為「八年活劇」(圖版 6) ，看來有點像八格漫畫。這是把史實作圖像式的撮要，從特區成立畫到第一任特首引退。題為「活劇」，是因為現實生活中的情節往往比戲台上的情節更具戲劇性。這張畫裏面的圖像絕非向壁虛構，幾乎全部都有新聞照片可以引證。漫畫在中國並非古已有之，但中國的畫人卻一直有繪製手卷的傳統。倘若把「活劇」下排的四圖與上排連接，可以變成一個手卷，但以往的手卷是從右向左看，不是從左向右看。也許我是反其道而行。

另一張 (圖版 7) 可以跟上一張互相呼應。只不過，四個圖像記錄的不是一個長篇故事，而是第二位特區特首獲得留任五年的選情。圖中的鳥籠是個意象，但只要知道行政長官產生的機制是由特別點選的一批人去進行點選，就會明白這個鳥籠是有來歷的了。

香港每年至少有一次大型的煙花匯演。 1997 年, 煙花特別多，通共搞了五六場，先是農曆春節，之後是通往新機場的大橋落成 (新機場在 1998 年才完工) ，然後是主權移交，跟着是特區成立，再之後是國慶日。可以和官方的煙花比照的，就是民間每年都舉行燭光集會。自從 1989 年北京的民主運動被鎮壓之後，香港每年都在那一天舉行燭光悼念集會。「煙花與燭光」(圖版 8) 把兩個不同的場景拼合在一起。

「照跑」(圖版 9) 可以讓我們記得「一國兩制」這個對港方針的確切意義。 1980 年代初，大概是中英關於香港前途的談判剛開始之際，從北京傳來中共高層領導人的金口玉言，准許香港「馬照跑，舞照跳，港人治港」。其後，這個承諾在香港的憲制文件基本法中寫成「保持原有的資本主義制度和生活方式，五十年不變」。 當然，「跳舞」和「跑馬」的含意遠遠超過了字面的意思。這個說法實際上是表示那些在社會主義的旗幟下完全不可容忍的東西，例如賭博和找女人遣興，在香港都會被容忍。因此，九七之後，在中華人民共和國和香港特別行政區的旗幟下，香港繼續跑馬和賭馬。

回歸之後，香港經濟蒙受過幾次打擊，首先是亞洲金融風暴的爆發，跟着是2001年紐約九一一恐怖襲擊的餘波困擾，再之後是 2003 年的一場沙士 (又稱「非典型肺炎」) 疫症。隨着中國大陸從計劃經濟轉向市場導向型的經濟，香港和大陸的經濟關係日趨緊密。香港越來越多地向北看，尋找商機。現時，大陸來客給了香港最多的旅遊收益。 「兩幣」(圖版 10) 描繪了香港這種經濟狀況。畫中人一手拿着港幣，另一手則拿着人民幣。

香港的大會堂外面，種了好些洋紫荊，因為那是香港的市花。大會堂附近是如今已被清拆的天星小輪碼頭遺址。數十年來，碼頭的鐘樓一直是中環沿海的地標。因為政府要發展中區沿海，要大幅填海，碼頭需要讓路。社會上曾經有頗強烈的呼聲，希望保留碼頭，或至少要保留鐘樓，作為歷史建築。然而政府置若罔聞，於去年十一月，在一片反對聲中把碼頭拆得屍骨無存。清拆時洋紫荊

的花期未到。待到春來洋紫荊開花時，已是「鐘樓不知何處去，繁花依舊笑春風」。在「哪裏去了？」(圖版 11) 這張畫中，洋紫荊排列成一個大問號。圖中加上藍色的大筆，連着碼頭和盛開的洋紫荊。幾年前，一個關注環境的組織曾經發起過一次藍絲帶抗議行動，呼籲挽救我們這個正在日漸縮小的海港。

有了「他們會看得見嗎？」(圖版 12) 這個畫題，這張畫大概已不用再作解説了。畫中左上角的飛鳥狀標誌，其實源自政府花了幾百萬設計的一個標誌，用來宣傳香港是個「亞洲國際都會」。政府的宣傳標誌被爭取普選的人士借用了設計意念，畫成「普選」的標誌。根據基本法，香港可以實行行政長官和立法會的雙普選，最快可以在2007年開始。但2007年雙普選被扼殺了，如今的爭取目標是2012年。然而，北大人只承諾香港的雙普選是「最終目標」。否決了一次，難保不會一再推遲。也許，有些老人家此生已無法看得見普選了。

老人家望穿秋水。年幼的一代又怎樣呢？我們是否能夠給他們更好的明天呢？(圖版 13)

對於圖版14，我只要簡略提些有關圖騰和吉祥物的資料就夠了。在中國，龍這種傳説中的動物早在幾千年前就成型了。它被用作圖騰，受到頂禮膜拜，之後成了封建帝皇的威權標誌。皇帝被稱為「真龍天子」，「受命於天」，統率天下。龍被傳説成能夠騰雲駕霧，呼風喚雨。在宮廷的繪畫和裝飾中，龍張牙舞爪，翻騰飛舞，作戲珠狀。元朝曾經禁止民間隨便使用龍紋，但禁而不止，最後只好在龍爪上作規定，宮中龍紋的龍爪五趾，其他龍紋則是三或四趾。中華白海豚是香港海域的「原居民」，1980年代後期才受到注視，被列為受保護物種。估計現時珠江河口和香港海域約有一千條中華白海豚。1997年，中華白海豚被官方指定為回歸的吉祥物。回歸期間，龍和白海豚的裝飾在香港多得鋪天蓋地。

這個系列的最後一張是自畫像。這張自畫像的兩邊面孔大有分別，其中一邊皺紋較多，並且頂着白髮 (圖版 30)。畫題是「等待」，看來是從青春等到白頭。這張畫受到名作家山姆·貝克 的劇作《等待果陀》的啓迪。在貝克的劇作中，兩個人在樹下等待他們的救星果陀到來，但果陀終於沒有來臨。希望我們等待普選不至於是這個樣子。



這本畫冊收錄了一些舊作，因為這些舊作仍切合「特區十年」的主題。

「雨」(圖版 15) 是 1997 年的景象。記得在回歸時，香港下雨差不多整整一個月。

「疫」(圖版 16) 畫的是 1997 年底至 98 年初爆發禽流感時的情況。那時香港殺了過百萬隻活雞，棄置在堆填區。

「予欲無言」(圖版 17) 在2003年初畫成，當時政府推出了與基本法第二十三條相關的法例草案。按照基本法第二十三條，香港應自行立法，禁止叛國、分裂國家、煽動叛亂、顛覆中央人民政府及竊

取國家機密的行為。由於特區政府提出的法例草案對言論自由構成威脅，激發起一片抗議之聲。

「停課」(圖版18）和「危機」(圖版19）曾收錄在「香港2003」的系列中，描繪香港在沙士疫症時的狀況。

圖版20至26是「七一」系列的幾張畫作，繪於2003和2004年。這些圖像記錄了一次香港的歷史性事件： 2003年7月1日，香港特別行政區成立六周年之日，超過五十萬人頂着酷暑，上街示威。那是香港在1989年中國大陸民主運動之後最大規模的一次遊行示威。人們表達了對基本法第二十三條立法的強烈反對和對董建華領導的特區政府極度失望。終於，政府提出的法律草案被迫擱置。

「無題」(圖版27) 繪於1999年，當時用來回答一個提問：哪個人的面孔最能代表香港？這張畫於2003年曾在香港中央圖書館展出，當時曾經有朋友提供了一些很好的畫題，但我仍保留了原來的題目。

此外，這本畫冊還收錄了兩張木刻(圖版28 及29)，那是我給柏蔚元教授所寫的新書的插圖。全書插圖共十五張，這裏收錄了兩張。在柏蔚元的新書中，有一篇寫2003年的七一遊行，還有一篇寫沙士疫症。

(2007年6月)

這本畫冊中的繪畫均為水墨設色紙本，大小是高度乘以寬度。

All the paintings shown in this catalogue are ink and colour on paper. Dimensions are given height before width.



1. 1997: 牛年
   1997: Year of the Buffalo
   2007
   69x69cm (27x27in.)

牛繫着繮繩，操控牠的人咧着大嘴站在後面，手裏緊緊地握着繮繩。

The buffalo is reined. Behind it, there is a boy or a man with a broad smile, holding the fetters firmly in his hand.



2. 2007: 豬年
   2007: Year of the Pig
   2007
   69x69cm (27x27in.)

聽老一輩的人説，過去賣豬，經常會用豬籠。壓角圖章刻了兩個字：活着。
According to the old folks, pigs were often sold in this way in the old days. The seal-print in the corner reads "staying alive".



3. “就是你…”
“You...”
2007
69x69cm (27x27in.)

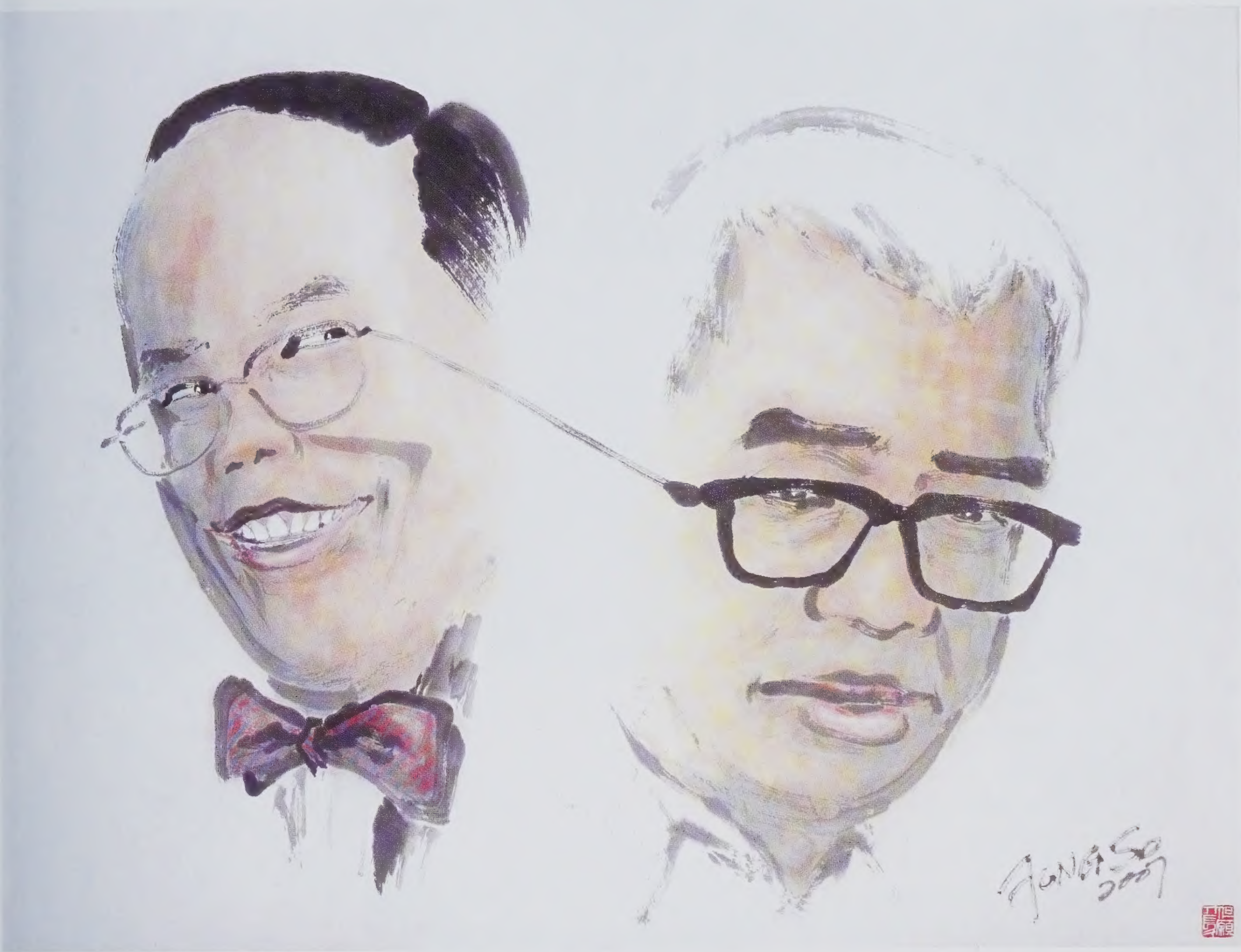
在點選香港特別行政區的第一任行政長官之前，董建華在這場政治競賽中很早就一馬當先，脫穎而出。

By the time the first Chief Executive of the HKSAR was about to be selected, Tung Chee Hwa began to stand out in this political horse race.



4. “有份工！”
“A Job!”
2007
69x69cm (27x27in.)

2007年，曾蔭權爭取再做五年，他的競選口號是：「我會做好呢份工！」
In 2007, Tsang campaigned to stay on for five more years. His campaign slogan was: “I will get the job done!”



5. 一筆聯繫
A Link in Between
2007
69x91.5cm (27x36in.)

程翔是極為典型的愛國者，絕非那些忽然愛國的機會主義者可以相比。突然傳來他在中國大陸被扣押和被指從事間諜活動的消息，認識他的朋友都大感錯愕。

Ching is a typical patriot - a very different one from those "patrioteers" who morphed into patriotism all of a sudden. The news of his detention on the Mainland and the charges against him for espionage came as a shock.



6. 八年活劇
An Eight-year Melodrama
2007
69x138cm (27x54in.)

現實生活中的情節往往比戲台上的情節更具戲劇性。這張畫裏面的圖像絕非向壁虛構，幾乎全部都有新聞照片可以引證。

Real life situations are often more dramatic than stage drama. Nearly all images in this work can be traced to news photos during the eight years from 1997 to 2003.





鳥籠是個意象，但只要知道行政長官產生的機制，就會明白這個鳥籠是有來歷的了。
The bird cage in this painting is imaginary, but, for those who know the mechanism of how the Chief Executive is selected, it is not unreal.

7. 籠中戲
A Caged Act
2007
69x138cm (27x54in.)







8. **年年煙花，歲歲燭光**
Fireworks and Candlelight
2007
152x83cm (60x32.5in.)

香港每年至少有一次大型的煙花匯演。可以和官方的煙花比照的，就是民間每年都舉行燭光集會。

We have fireworks at least once a year. In contrast with the official event of the grand show of fireworks, we also have a candlelight vigil every year.



9. 照跑
As Usual
2007
155x84cm (61x33in.)

那些在社會主義的旗幟下完全不可容忍的東西，例如賭博和找女人遣興，在香港都會被容忍。
What was considered totally unacceptable under the socialist flag, like gambling and going for women, could be tolerated in Hong Kong.



10. 兩幣

Two Currencies

2007

69x69cm (27x27in.)

香港越來越多地向北看，尋找商機。現時，大陸來客給了香港最多的旅遊收益。

Over the years, Hong Kong has been looking more and more to the north for business opportunities. Now, tourists from the Mainland contribute the most to Hong Kong's tourism.



11. 哪裏去了?
Now What?
2007
126x69cm (49.5x27in.)

待到春來洋紫荊開花時，已是「鐘樓不知何處去，繁花依舊笑春風」。在這張畫中，洋紫荊排列成一個大問號。

When spring returned, the ferry pier and its clock tower had already gone. The flowers are arranged to form a big question mark.



12. 他們會看得見嗎？
Will They Live to See It?
2007
152.5x83cm (60x32.5in.)

北大人只承諾香港的雙普選是「最終目標」。否決了一次，難保不會一再推遲。

It is only clear that universal suffrage is promised as an “ultimate aim”. Denied once, it can be delayed further.



13. 給他們更好的明天
Give Them a Better Future
2007
178x97cm (70x38in.)

老人家望穿秋水。年幼的一代又怎樣呢？
So much for the old folks. So how about the younger generation?



14. 圖騰與吉祥物
The Totem and the Mascot
2007
97x97cm (38x38in.)

幾千年前，一種傳說中的動物被用作圖騰，受到頂禮膜拜。十年前，一個瀕危物種被官方指定為吉祥物。

Thousands of years ago, a mythical animal was used as a totem to be worshipped. Ten years ago, an endangered species was officially used as a mascot.



15. 雨
The Rain
1999
二屏，每屏 178x96cm (70x38in.)
In two panels, each 178x96cm (70x38in.)

……記得在回歸時，香港下雨差不多整整一個月。

... It rained for nearly one month at the time of the handover.



16. 疫

The Epidemic

2000

221x105cm (87x41in.)

禽流感時，香港殺了過百萬隻活雞，棄置在堆填區。

During that period, more than one million chickens were slaughtered and disposed of.



17. 予欲無言
The Voice to be Silenced
2003
124x125cm (48.5x49in.)

……由於政府提出的法例草案對言論自由構成威脅，激發起抗議之聲。

...The draft bill introduced by the government was generally rejected for posing a threat to freedom of expression.



18. 停課
School Closed
2003
153x97cm (60x38in.)

兩圖曾收入「香港2003」的系列中，描繪香港在沙士疫症時的狀況。

The two images have appeared in my *Hong Kong 2003* series recording what the situation was like in Hong Kong during the SARS epidemic.

19. 危機
The Crisis
2003
179x97cm (70.5x38in.)





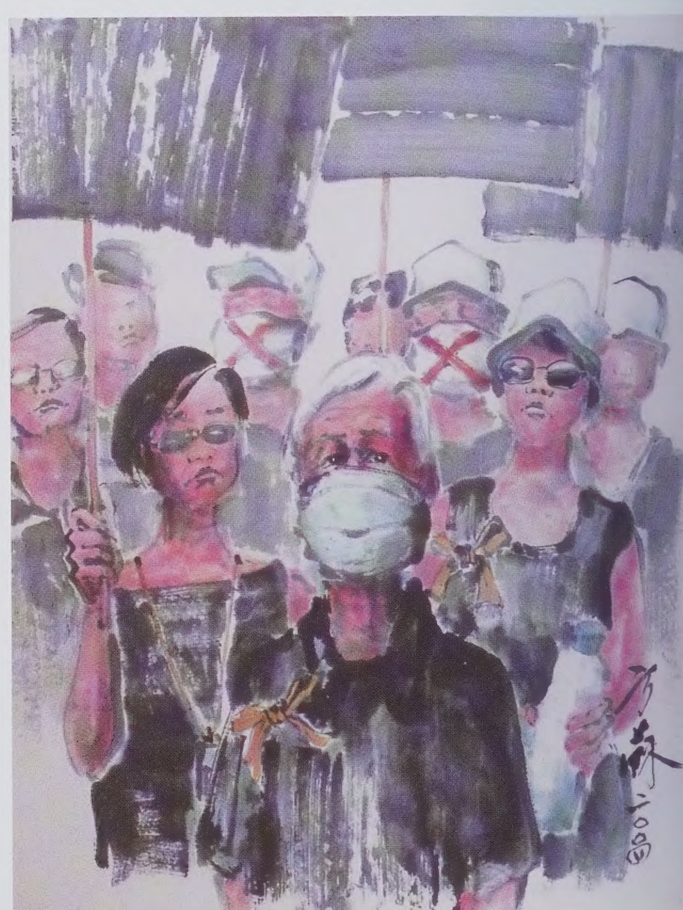


21. 一家四口
A Family Event
2004
114x69cm (44.5x27in.)

前一頁 Previous page
20. 七月的烈燄
The Flames of July
2003
三屏，每屏 97x179cm (38x70in.)
In two panels, each 178x96cm (38x70in.)

20 to 26 「七一」系列 *July 1*
2003 年 7 月 1 日，超過五十萬人頂着酷暑，上街示威。
On 1 July 2003, in scorching heat, more than half a million people took to the streets.

22. 韶顏
Glowing Faces
2004
84x69cm (33x27in.)



24. 一致行動
A United Effort
2004
105x69cm (41.5x27in.)





23. !!!
2004
119x69cm (47x27in.)
七一電台同意登載
by courtesy of www.radio71.hk



25. 並肩
Side by Side
2004
77x83.5cm (30x33in.)



26. “為什麼？”
“Why?”
2004
69x69cm (27x27in.)

27. 無題
Untitled
1999
69x69cm (27x27in.)

繪於 1999 年，當時用來回答一個提問：哪個人的面孔最能代表香港？
Painted in 1999 to answer a question: whose face can best represent Hong Kong?





拼合圖 composite image
No. 3 *Citizens Not Subjects*
已是公民，並非子民
No.15 *Letters from SARSland*
沙士之地的信札

28 & 29. 木刻
Woodcuts
2006
2 illustrations out of a total of 15 for the book
If You Get Far Enough Away...
by Bill Barron
柏蔚元《只要你走得夠遠……》一書
15 張插圖中的兩張
Each 30x22.5cm (11.8x8.8in.)







30. 等待

The Long Wait

2007

129x97cm (51x38in.)

在《等待果陀》中，兩個人在樹下等待他們的救星果陀到來，但果陀終於沒有來臨……

In the play *Waiting for Godot*, two men wait for the arrival of Godot who, they hope, will come to save them, but Godot never comes...



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